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tribute towards the poetical design. The *Requiem* may be considered as a kind of tragic drama, the action and scenery of which are left to the imagination. It combines the old church music, with the dramatic effect of the serious opera, and has introduced into music a perfectly new creation.

(To be continued.)

## CHOIR AND CHORUS SINGING.

(Continued from page 136.)

### CHAPTER VII.

#### ON THE PRONUNCIATION OF WORDS, AND VOCAL ARTICULATION.

55. Experience has shewn that the effect of music is augmented by a clear and well articulated pronunciation of the words: the sound has more life, more brilliancy, by the impulse which it receives from the action of the lips and the tongue. With regard to expression, there can be no doubt that the accent impressed on the words by the singers adds much force to the meaning of musical phrases. However, although the advantages of a good pronunciation are known and acknowledged by all the world, it cannot be denied that the majority of vocal artists neglect this portion of their art, and that they frequently leave the sense of what they sing to be guessed at rather than understood. But if this defect is perceptible in a great number of solo singers, it is almost universal among choralists, especially when they sing French

words, of which the rhythmical accent is much less perceptible than in Latin, Italian, or German [or English] words. The individual defects of each one of the singers of a Choir or Chorus, increase by the combinations of the mass; and from their bad articulation results I know not what chaos of syllables, in which the audience can seize upon nothing precisely.

56. The Director of a School of Choralists should pay great attention to this part of their execution, and make his pupils practise exercises first in groups of a few, and then in masses, on a free, clear, and vigorous pronunciation of the consonants, to attain to that which is called in good singing schools, striking the syllables well (*bien battre les syllabes*), with the lips and the tongue ["trippingly, on the tongue"]. The exercises should be made at first in moderate time, on simple syllables of two or three letters, which only require a single movement of the lips or the tongue, such as Ba, ca, da, la, ma, pa, ta, ton, tan, pan, &c. Words composed of syllables of this kind can be used, arranged one after the other, without its being necessary for them to make sense. The Director of the School, or the Head of the Choir or Chorus, should ascertain if the striking of the syllables is made simultaneously by all the choralists, for a slight delay or anticipation on the part of some choralists will ruin the effect, while powerful results will be obtained by unanimity in striking the notes, and by energy and articulateness.

After having practised the exercise in moderate time, it should be quickened by degrees:—

Example for acquiring force and clearness in the pronunciation of Chorus-singers.

*Moderato.*

1st Treble. Ba - ton, Canon, Pan - tin, Lutin, Ca - non, Bâton, Lu - tin, Pantin, Pa - pa,

2nd Treble. Ba - ton, Canon, Pan - tin, Lutin, Ca - non, Bâton, Lu - tin, Pantin, Pa - pa,

Tenor. Ba - ton, Canon, Pan - tin, Lutin, Ca - non, Bâton, Lu - tin, Pantin, Pa - pa,

Bass. Ba - ton, Canon, Pan - tin, Lutin, Ca - non, Bâton, Lu - tin, Pantin, Pa - pa,

Maman, Battant, Content, Piment, Pimpant, Ban - dit, Banni, Lambeau, Landeau, Tombeau, Tonneau.

Maman, Battant, Content, Piment, Pimpant, Ban - dit, Banni, Lambeau, Landeau, Tombeau, Tonneau.

Maman, Battant, Content, Piment, Pimpant, Ban - dit, Banni, Lambeau, Landeau, Tombeau, Tonneau.

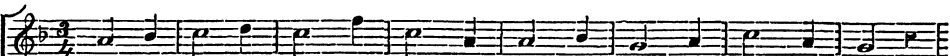
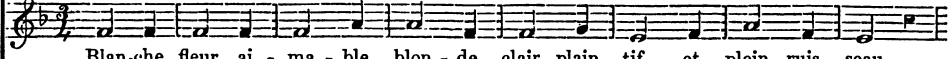
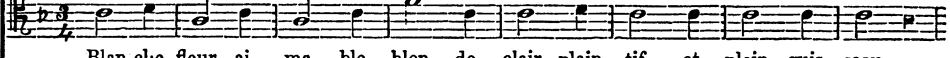
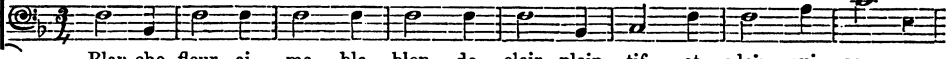
Maman, Battant, Content, Piment, Pimpant, Ban - dit, Banni, Lambeau, Landeau, Tombeau, Tonneau.

57. After the Choir or Chorus have acquired the habit of pronouncing with ease those syllables which are formed by the simple action of the lips, the tongue, and the teeth, the Director of the School should make them sing exercises on those syllables in which the

simple elements are combined by the union of two consonants with one vowel. These syllables are more difficult than the former to be distinctly heard in singing:—

## CHOIR AND CHORUS SINGING (continued from page 146).

Example of an Exercise of this kind.

1st Treble.    
 2nd Treble.    
 Tenor.    
 Bass. 

Blan-che fleur, ai - ma - ble blon - de, clair, plain - tif et plein ruis - seau.


Gland plan - té, glo - be, cla - pier, bloc d'al - bâ - tre glo - be bleu.

N.B.—No attempt has here been made to substitute English words for the original French in these exercises, as each teacher can easily substitute any which may be peculiarly necessary for the correction or improvement of his pupils in this respect.

58. The syllables called *ronflantes*, which are formed by a vibration of the palate, are those which are generally pronounced the worst; thick pronunciation (more or less evident) or feebleness of articulation, are often to be remarked in these sounds. It is therefore indispensable to give a Choir or Chorus frequent exercises upon this kind of syllable, and to watch their practice with care. I here give an example:—

1st Treble.    
 2nd Treble.    
 Tenor.    
 Bass. 

Ro - bert Row - ley roll'd a round roll round; If Ro - bert Row - ley roll'd a  
 Grand pro - di - ge, cris de ra - ge bron - ze mar - bre, tronc dur et brut,

round roll round, Then where's the round roll Ro - bert Row - ley roll - ed round.  
 crain - tes lar - mes, bruit des ar - mes, out des char - mes pour son cœur.

round roll round, Then where's the round roll Ro - bert Row - ley roll - ed round.  
 crain - tes lar - mes, bruit des ar - mes, out des char - mes pour son cœur.

round roll round, Then where's the round roll Ro - bert Row - ley roll - ed round.

N.B.—It does not seem that we have any English sounds answering exactly to that here spoken of in the French; but in the exercise a common formula for children's practice of our trilled *r* has been added, which may not be altogether out of place.

(To be continued.)